

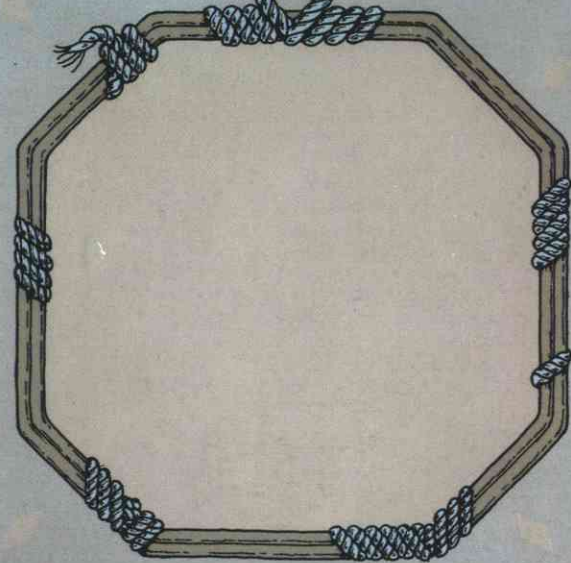
In **SORCERER**, second in the **ENCHANTER** series, the fate of the kingdom is once again in your hands.

You are a gifted Enchanter, whose skillful and cunning use of magic enabled you to defeat the Evil Warlock, Krill. This victory earned you a place in the elite Circle of Enchanters, where you sit next to your mentor, the great Belboz the Necromancer. During the past several years, you have become one of his favorite pupils, but over the last few days you've perceived certain subtle, sinister changes in his personality.

Now Belboz has vanished, leaving behind only a cryptic diary. You must search for him through mazes and mines and the treacherous mists of time. Only your cleverness and magical abilities can rescue Belboz from whatever evil has befallen him and save the Circle of Enchanters from destruction.

SORCERER™

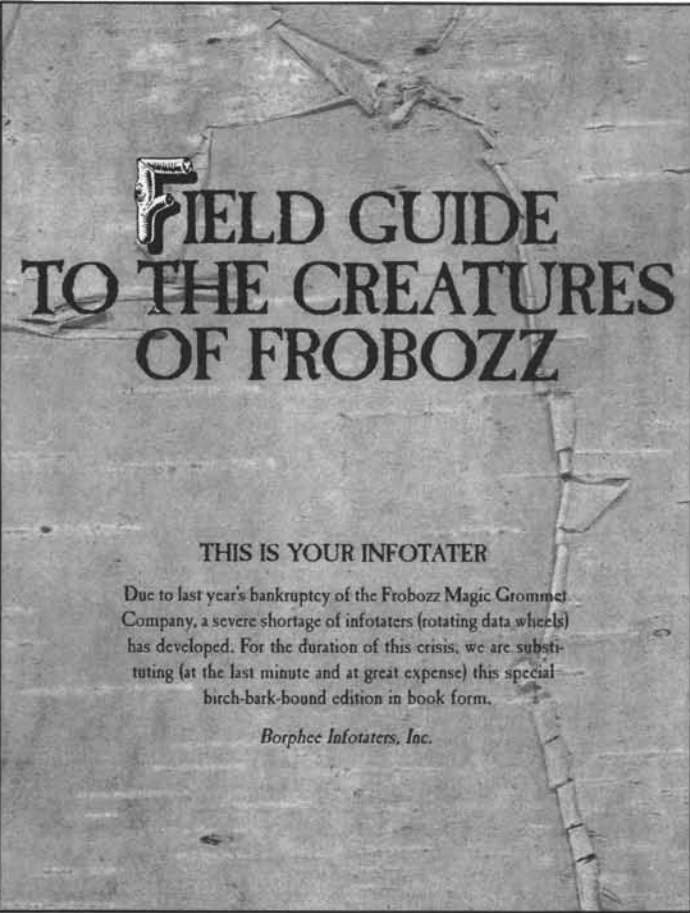
EmuMovies



A NEW EVIL THREATENS THE KINGDOM, AND
THE MOST POWERFUL OF ALL ENCHANTERS HAS VANISHED...

SORCERER™

Second in the **ENCHANTER™** series



FIELD GUIDE TO THE CREATURES OF FROBOZZ

THIS IS YOUR INFOTATER

Due to last year's bankruptcy of the Frobozz Magic Grommel Company, a severe shortage of infotaters (rotating data wheels) has developed. For the duration of this crisis, we are substituting (at the last minute and at great expense) this special birch-bark-bound edition in book form.

Borphee Infotaters, Inc.

BLOODWORM



Bloodworms live in shallow underground pools of water and are often mistaken for mossy boulders. Their pointy, retractable fangs can extend up to 32 inches during an attack. They are repelled by the smell of boiled chives; always carry some if venturing near known bloodworm spawning grounds. Bloodworms are usually white and gray and black and red and black.

BROGMOID



In rare cases, these squat creatures can achieve the intelligence level of a three-year-old human. Domesticated brogmoids are tame and can even be taught to perform simple tasks. In the wild, they can be seen in huge packs sorting through rock piles for edible rocks. Brogmoids (which live considerably longer in captivity) are red and purple and red and black and purple.

DORN



The deadly dorn beast should be avoided at all costs—it can paralyze its victim with a single glare from its powerful eyes. (Range: about three feet for young beastlings to about 20 feet for full-grown dorns.) Dorns usually live in crags and shadows near cliff bases. According to the last words of dying explorers, dorns are gray and purple and black and gray and white.

DRYAD



Dryads, also known as tree sprites, are beautiful and shy. Many never leave the shade of the tree they were born under. If coaxed, dryads can reveal the location of forest treasures. They are only dangerous in large numbers, and then only if threatened. (Angered dryads have been known to crush attackers under tons of rose petals.) When awake, dryads are black and gray and white and red and red.

GRUE



The grue is a sinister, lurking presence in the dark places of the earth. Its favorite diet is Enchanters, but its insatiable appetite is tempered by its fear of light. No grue has ever been seen by the light of day, and few have survived its fearsome jaws to tell the tale. Toxicologists believe that grues are black and black and red and black and purple.

HELLHOUND



When you spot a hellhound, run in the other direction as fast as you can! Hellhounds are fast, fierce and capable of devouring a human 12 times their size in $3\frac{1}{2}$ seconds. They normally inhabit burnt-out or enchanted woods and rarely venture beyond their turf, even in pursuit of prey. Hellhounds are purple and white and gray and red and gray.

KOBOLD



Kobolds are very capable fighters. If attacked, they will fight back; if not attacked, they will fight back anyway. They look very similar to the less aggressive paskalds, but can be easily identified because their middle toe is slightly shorter than the toes that flank it. Kobolds live in small tribes in caverns or in very dark forests and are red and purple and black and purple and red.

NABIZ



Nabiz are mostly mouth, which is mostly teeth. They instinctively sense their enemy's weakest point when attacking. Contrary to folklore, they cannot fly, but they can leap tremendous distances. Nabiz are repulsed by the color blue, which explains that color's popularity in adventurers' garb. Nabiz are purple and black and black and black and red.

ORC



Once a fearsome race of warriors, the Orcs were civilized by their fondness for computerized adventure games. Although a small segment (the Hi-Res Orcs) enjoy graphic adventures, the vast majority (the Orcs of Zork) prefer interactive fiction. In the reflected light of a CRT screen, Orcs appear to be red and gray and purple and gray and red.

ROTGRUB



Less than an inch long, the rotgrub lies waiting in food. Once ingested, the rotgrub heads straight for its victim's brain and begins feeding. Rotgrub death is excruciatingly painful and lasts years before a welcome demise. They are totally impervious to all forms of magic, and, even worse, smell like very old cheese. A common house rotgrub is gray and red and gray and purple and red.

SURMIN



From their malodorous breath to their lice-ridden fur, surmins are utterly repulsive creatures. If they get close enough, they can bore their victims to death by reciting Greater Borphée County Penal Codes. A newly shaved surmin is black and black and purple and red and black.

YIPPLE



The yipple is a master of disguise, able to alter form to match its surroundings. If disturbed in the wild, some yipples may bite. They make wonderful pets, but should never be allowed to rest in the cookie jar if guests are expected. Yipples are violently allergic to many kinds of animal wastes. When placed on a plain white tablecloth, yipples become gray and purple and white and purple and black.

Instruction Manual for SORCERER

Welcome to the world of the Enchanter saga—a world where magic is commonplace, a world where guilds of professional magic-users spend their lifetimes mastering the intricacies of thaumaturgy, a world where great forces of evil must constantly be held at bay.

In your late youth you left home to join the Guild of Enchanters. After years of schooling, you achieved the rank of Apprentice Enchanter. In fulfillment of an ancient prophecy, you were sent to find Krill, an evil warlock who had loosed a pestilence upon the land, and who threatened the very existence of the Circle of Enchanters. Only someone guileless and inexperienced in the ways of magic could slip into Krill's realm unnoticed.

By defeating Krill, you earned a seat on the Circle of Enchanters, sitting at the right hand of your mentor, the leader of the Guild, Belboz the Necromancer. Several years have passed, and you have grown very close to Belboz as you studied under his tutelage, learning the ways of magic from one of the world's most learned practitioners.

But lately, Belboz has seemed troubled, preoccupied, withdrawn... small things only a friend would notice. You have even heard frightening noises coming from his chamber, and the voices of conversation when Belboz was supposedly alone. His temper has seemed short the last few days, and the look in his eyes sends cold shivers down your back. Could some evil spirit be at work here? You are sleepless from worry—Belboz is possibly the most powerful Enchanter in the kingdom. If his powers were used by the forces of darkness instead of the forces of light, who knows what would result?

And now, unbeknownst to you, Belboz has vanished.

If you're experienced with Infocom's interactive fiction, you may not feel like reading this entire manual. However, you should at least read about the use of magic (on page 16). Also look at the appendix of recognized verbs (on page 19); some of the verbs listed are found in all Infocom stories, others are included especially for SORCERER. All wizards will want to familiarize themselves with this list.

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This briefly describes the most important things to know about interactive fiction. It is *vital* that you know all these things before you begin your adventure.

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An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of interactive fiction, such as SORCERER, presents you with a series of locations, items, characters, and events. You can interact with these in a variety of ways.

Some wizards have the power to transport themselves with a mere twitch of the toes. Most, alas, must walk. To move from place to place, type the direction you want to go. When you find yourself in a new location, it's a good idea to become familiar with your surroundings by exploring the nearby rooms and reading each description carefully. (You may notice that SORCERER occasionally refers to a location as a "room," even if you are outdoors.) As you explore, it is helpful to make a map of the geography.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. Solving puzzles will frequently involve bringing a certain item with you, and then using it in the proper way.

In SORCERER, time passes only in response to your input. You might imagine a clock that ticks once for each sentence you type, and the story progresses only at each tick. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, SORCERER keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score is to be strived for, but of course a true Enchanter is above such mundane considerations and will consult the score only to measure progress toward more worthy goals.

Tips for Novices

1. In bygone days, Enchanters could recall even the tiniest events in their lives and project them upon the clouds to the great amusement of the populace. Since you do not currently possess that skill, it's a good idea to draw a map. It should include each location, the directions connecting it to adjoining locations, and any interesting objects there. (See the small sample map that goes along with the sample transcript.) Note that there are 10 possible directions, plus IN and OUT.

2. Examine all objects you come across. Most objects in the story that you can pick up are important for solving one or more of the puzzles you'll run into.

3. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning.

4. Read the story carefully. There are often clues in the descriptions of locations and objects, as well as in labels, engravings, books, and so on. Even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

> GIVE THE MAGIC GERANIUM TO THE WOLF
The wolf considers, for a moment, eating the geranium instead of you.

Then he decides the better of it. He comes closer and closer.
In addition to learning something about the culinary preferences of wolves, you have a clue that perhaps feeding something else (a steak?) to the wolf would be more useful.

5. Unlike other "adventure games" that you may have played, there are many possible routes to the end of SORCERER. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

6. You may find it helpful to go through SORCERER with another person. Different people may find different puzzles easy and can often complement each other.

7. Read the sample transcript to get a feel for how Infocom's interactive fiction works.

8. You can word a command in many different ways. For example, if you wanted to pick up a dusty scroll, you could type in any of the following:

GET SCROLL
TAKE THE SCROLL
PICK UP THE DUSTY SCROLL

In fact, if the scroll is the only takable thing in sight, just typing TAKE would have been enough. But more about that in the next section...

Communicating with SORCERER

In SORCERER, you type your sentence in plain English each time you see the prompt (>). SORCERER usually acts as if your sentence begins "I want to . . .," although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; SORCERER doesn't care either way.

When you have finished typing a sentence, press the RETURN (or ENTER) key and SORCERER will process your request. SORCERER will respond, telling you whether your request is possible at this point in the story, and what happened as a result.

SORCERER recognizes your words by their first six letters, and all subsequent letters are ignored. Therefore, SILVER, SILVERsmith, and SILVERware would all be treated as the same word by SORCERER.

To move around, just type the desired direction. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in certain places.

SORCERER understands many different kinds of sentences. Here are several examples. (Note that some of these objects do not actually appear in SORCERER.)

WALK NORTH
DOWN
NE
GO UP
TAKE THE SPELL BOOK
READ THE SCROLL
LOOK UNDER THE BED
GO OUT

DROP THE NEWT INTO THE POT
EXAMINE THE LARGE RED DEMON
PUSH THE BLACK BUTTON
SHOOT THE DEMON WITH THE LOADED GUN
GIVE THE MAGIC WAND TO THE FROG
LOOK UNDER THE STATUE
READ THE CRUMBLY YELLOW SCROLL

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

TAKE SWORD AND MAGIC KNIFE
DROP THE SPRIG OF IVY, THE MISTLETOE, AND THE SPOTTED FROG
PUT THE BAT'S FEET AND THE BLUE BUBBLY LIQUID IN THE BOWL

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

READ THE SCROLL. WRITE ON IT. DROP THE IDOL INTO THE LAKE THEN LOCK THE DOOR THEN GO EAST

The words IT and ALL can be very useful. For example:

TAKE THE SCROLL. READ IT. PUT IT IN THE BOX
CLOSE THE HEAVY METAL DOOR. LOCK IT
TAKE THE SILVER HELMET. SHINE IT. PUT IT ON
TAKE ALL
EXAMINE ALL THE DUSTY SCROLLS
TAKE ALL EXCEPT THE WET EGG AND THE KEY
TAKE ALL FROM CABINET
DROP ALL BUT THE PENCIL

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

If SORCERER doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "SORCERER Complaints").

There are three kinds of questions that SORCERER understands: WHO IS (someone), WHERE IS (something), and WHAT IS (something).

For example:

WHO IS ENTHARION?
WHERE IS THE SPELL BOOK?
WHAT IS A GRUE?

You can use quotes to say something "out loud." For example:
SAY "HELLO"

You will meet other people and creatures in SORCERER. You can "talk" to some of these beings by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

IMP, WHERE IS MY SPELL BOOK?
HENCHMAN, FOLLOW ME
ADVENTURER, KILL THE MONSTER THEN GIVE ME THE SWORD
SQUIRE, GIVE ME THE WAND. CLEAN OFF THE SANDALS

Notice that in the last two examples, you are giving a person more than one command on the same input line.

SORCERER tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, SORCERER will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

> UNLOCK THE DOOR
(with the key)
The door is now unlocked.

If your sentence is ambiguous, SORCERER will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

> SLICE THE SCROLL
What do you want to slice the scroll with?
> THE SCIMITAR
The scroll is reduced to paper dolls.
or

> TAKE THE SCROLL
Which scroll do you mean, the evil enchanted scroll or the lovely vellum scroll?

> ENCHANTED

The evil in the scroll flows inexorably up your arm. It seems to be seeking out your heart!

SORCERER uses many words in its descriptions that it will not recognize in your sentences. For example, you might read, "The bright-red sun sets slowly into the horizon." However, if SORCERER doesn't recognize the words SUN or HORIZON in your input, you can assume that they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on. SORCERER recognizes over 1000 words, nearly all that you are likely to use in your sentences. If SORCERER doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in continuing your adventure.

Spell Casting

Spells are a way of performing magic. Each spell is known by the one-word name through which the spell can be used. Magic spells usually have a duration and sometimes a delay before they can be used again. Remember: Magic spells are dangerous things, particularly to wizards. Wizards' heightened abilities in this realm carry the penalty of heightened sensitivity to spells cast by others. Sometimes a spell which a mundane person would not even notice will have a profound effect upon you.

As a certified (albeit lowly) wizard, you have a personal spell book, in which you record the spells you are capable of using. Your book contains a few spells before the story begins; others may be added during your travels.

You may find spell scrolls here and there. These are extremely valuable objects. They may be used directly to cast spells, but so doing uses up the spell and scroll permanently, so it is much better to write them into your spell book. Then, you can use them many times.

You may write newly found spells into your spell book by using the GUNSTO spell ("writes magic"), which you learned early in your career. Once a spell is written in your spell book, it may be used again and again. (Some spells are too powerful to be written by a wizard of your limited experience. Such spells may still be used if they are found on scrolls, but the spell will be gone after it is used.)

Reading your book lists the spells you have written, along with their meanings. You might experiment with the spells already in your book to learn their uses.

Before a spell in your book can actually be used, it must be memorized. Only a small number of spells can actually be memorized at one time, and when you use a spell you have memorized, you forget it. You must relearn a spell to use it again. The SPELLS command lets you know which spells are memorized and how many times each one has been memorized. (This is helpful because a spell memorized twice can be used twice before being forgotten.)

You can use spells either by saying CAST (the spell's name) AT/ON (something) or, more simply, by saying: (the spell's name) (something). Some spells are so general in application that they require no object—just typing the spell name is enough.

For example, suppose there were a spell named

BOZBAR that you had written in your spell book or were carrying on a spell scroll. Both LEARN BOZBAR and MEMORIZE BOZBAR would make the spell available for immediate use. Then BOZBAR HORSE or CAST BOZBAR AT HORSE or CAST THE BOZBAR SPELL AT THE HORSE would all have the same effect: BOZBAR the poor horse.

Magic takes other forms besides classic spell casting. Magic potions, for instance, usually found in vials, work their magic when ingested. Many items throughout the land are imbued with magical qualities that can be revealed to the brave and inquisitive wizard.

Starting and Stopping

Starting the story: Now that you know what to expect in SORCERER, it's time for you to "boot" your disk. To load SORCERER,

Refer to Running the Story on your Computer.

An introductory sentence should appear, followed by a description of the story's starting location. Then the prompt (>) will appear, indicating that SORCERER is waiting for your first command.

Here's a quick exercise to help you get accustomed to interacting with SORCERER. Try typing the following next to the first prompt (>):

GO NORTHEAST

Then press the RETURN (or ENTER) key. SORCERER will respond with:

Forest Edge

To the west, a path enters the blighted woods, which stretch out of sight. A signpost stands beside another path leading north, and to the east is a wide meadow. At the base of the signpost is a slimy hole leading down. The hellhound stops at the edge of the forest and bellows. After a moment, it turns and slinks into the trees.

Now try typing:

READ THE SIGN

After you press the RETURN (or ENTER) key, SORCERER will respond:

!!! > > > WARNING < < < !!!

This path is protected by a
Magic Mine field
installed by the
Frobozz Magic Mine Field Company.

Saving and restoring: It will probably take you many days to complete SORCERER. Using the SAVE feature, you can continue at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. If you are cautious, you may want to save your place before (or after) trying something dangerous or tricky. That way, you can go back to that position later, even if you have gotten lost or "killed" since then.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Refer to Running the Story on your Computer.

Some computers require a blank disk, initialized and formatted, for saves.

Using a disk with data on it (not counting other SORCERER saves) may result in the loss of that data, depending on your computer.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Refer to Running the Story on your Computer. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, SORCERER will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, SORCERER will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first do a SAVE.

Appendix A Important Commands

There are a number of one-word commands which you can type instead of a sentence. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN—SORCERER will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

BRIEF—This tells SORCERER to give you the full description of a location only the first time you enter it. On subsequent visits, SORCERER will tell you only the name of the location and the objects present. This is how SORCERER will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

DIAGNOSE—SORCERER will give you a medical report of your physical condition, and will tell you whether you're tired, thirsty, or hungry.

INVENTORY—SORCERER will list what you are carrying. You can abbreviate INVENTORY to I.

LOOK—This tells SORCERER to describe your location in full detail. You can abbreviate LOOK to L.

QUIT—This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section. You can abbreviate QUIT to Q.

RESTART—This stops the story and starts over from the beginning.

RESTORE—This restores a position made using the SAVE command. See "Starting and Stopping" on page 17 for more details.

SAVE—This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" for more details.

SCORE—SORCERER will show your current score and a ranking which is based on that score.

SCRIPT—This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not

necessary. It will work only on certain computers; Refer to Running the Story on your Computer.

SPELLS—This command lists the spells you currently have memorized from your spell book.

SUPERBRIEF—This commands SORCERER to display only the name of a place you have entered, even if you have never been there before. In this mode, SORCERER will not even mention which objects are present. Of course, you can always get a description of your location, and the items there, by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar with the geography. Also see VERBOSE and BRIEF.

TIME—This gives you the current time of day in the story. You can abbreviate TIME to T.

UNSCRIPT—This commands your printer to stop making a transcript.

VERBOSE—This tells SORCERER that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before. Also see BRIEF and SUPERBRIEF.

VERSION—SORCERER responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT—This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, you can wait for a specific time, or wait for an event to happen, etc. You can abbreviate WAIT to Z.

Appendix B Some Recognized Verbs

This is only a partial list of the verbs that SORCERER understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK INSIDE, LOOK BEHIND, LOOK UNDER, LOOK THROUGH,

LOOK AT, and so on.

ASK	EXAMINE	LOCK	SLIDE
ATTACK	EXIT	LOOK	SMELL
BOARD	EXTINGUISH	MEMORIZE	SPRAY
BURN	FILL	MOVE	STAND
CAST	FIND	OPEN	SWIM
CLIMB	FLY	POINT	TAKE
CLOSE	FOLLOW	POUR	TELL
COUNT	GIVE	PULL	THROW
CROSS	JUMP	PUSH	TIE
CUT	KICK	PUT	TOUCH
DESTROY	KILL	RAISE	TURN
DIG	KISS	READ	UNLOCK
DISEMBARK	KNOCK	SEARCH	UNTIE
DRINK	LAUNCH	SHAKE	WAKE
DROP	LIE	SHOUT	WALK
EAT	LIGHT	SHOW	WAVE
ENTER	LISTEN	SLEEP	

Appendix C SORCERER Complaints

SORCERER will complain if you type a sentence that confuses it completely. SORCERER will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause SORCERER to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of SORCERER's complaints:

I DON'T KNOW THE WORD "(your word)". The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, SORCERER probably doesn't know the idea you were trying to get across.

I CAN'T USE THE WORD "(your word)" HERE. SORCERER knows the word you typed, but couldn't use it in that sense. Usually this is because SORCERER knows the word as a different part of speech. For example, if you typed TURN ON THE LIGHT, you are using LIGHT as a noun, but SORCERER might know LIGHT only as a verb, as in LIGHT THE LAMP.

I CAN'T FIND A VERB IN THAT SENTENCE! Unless you are answering a question, each sentence must have a verb (or a command) in it somewhere.

THERE SEEMS TO BE A NOUN MISSING IN THAT SENTENCE! This usually means that your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

I FOUND TOO MANY NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than SORCERER can digest in a single action.

I BEG YOUR PARDON? You pressed the RETURN (or ENTER) key without typing anything.

IT'S TOO DARK TO SEE! In the story, there is not enough light for you to perform your action.

I CAN'T SEE ANY (object) HERE. The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

THE OTHER OBJECT(S) THAT YOU MENTIONED ISN'T (AREN'T) HERE. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

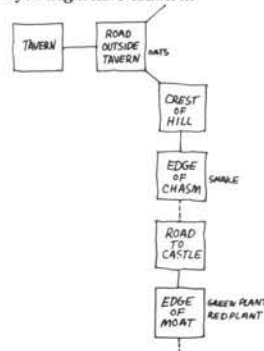
I CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "(your verb)". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will *not* work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

YOU CAN'T GO THAT WAY. There is no passage or exit in the direction you want to move.

I DON'T UNDERSTAND THAT SENTENCE. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or, you may have typed a reasonable sentence but used a syntax that SORCERER does not recognize, such as WAVE OVER THE MOUNTAIN. Try rephrasing the sentence.

Appendix D Sample Transcript and Map

This transcript is not from SORCERER, but it does show most of the usual things you can do in the story. It contains several simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript as you might have drawn it.



Tavern

This is a dimly lit tavern, in fairly shabby condition, smelling of strong spirits and unattended men. A swinging door leads out to the east. A drunk is sitting at a table, watching you through half-closed eyes.

> INVENTORY

You are carrying:
a spell book
a silver coin
a pouch

The drunk stands and lurches over to you. "Spare a coin for a hungry man?" he asks, his ale-laden breath fouling the air around you.

> GIVE THE SILVER COIN TO THE DRUNK
"Thanks, chum." The drunk reaches into his tattered cloak. "Here, take this magic scroll. I used to be a magic user, but I couldn't make the grade. Hope you'll have more luck than me." He hands you the scroll.

> READ IT

The scroll reads "bozbar spell: cause an animal to sprout wings."

"Another pint of ale!" cries the drunk, flipping the silver coin to the bartender.

> GNUSTO THE BOZBAR SPELL

Your spell book begins to glow softly. Slowly, ornately, the words of the bozbar spell are inscribed, glowing even more brightly than the book itself. The book's brightness fades, but the spell remains! However, the scroll on which it was written vanishes as the last word is copied.

> DRUNK, WHERE IS THE WARLOCK?

"He lives in the castle beyond the wide chasm to the south. At least, that's what I've heard." He looks about furtively, a great fear blazing in his eyes.

> OPEN THE DOOR

Being swinging doors, they swing open and then immediately close again.

> EAST

Road Outside Tavern

There is a horse here, munching on a pile of oats.

> GET ON THE HORSE

You are now on the horse, holding the reins.

> LOOK

Road Outside Tavern, on the horse

The road winds here, leading northeast and southeast. A seedy tavern lies to the west. There is a pile of oats here.

> TAKE PILE OF OATS

You can't reach them from the horse!

> STEER HORSE SOUTH

Using the reins, you bring the horse about to face the south.

> KICK THE HORSE

The horse is too well trained to gallop off the road into the thick woods. It rears back on its hind legs, whinnying in confusion.

> STEER HORSE SOUTHEAST

Using the reins, you bring the horse about to face the southeast.

> KICK HOSE

You can't see any horse here.

> KICK HORS

I don't know the word "hors."

> KICK HORSE

The horse begins trotting along the road at a brisk trot. A new section of road comes into view...
Crest of Hill, on the horse.

The road crosses the top of a ridge here, sloping downwards to the south and the northwest.

> STEER HORSE SOUTH

The horse turns southward, still traveling at a brisk trot.

A new section of road comes into view...

Edge of Chasm, on the horse.

The road ends suddenly at a wide chasm. The road leads upward to the north, and you can see it continuing on the southern side of the chasm. Lying in a tight coil at the edge of the chasm is a hissing snake.

> HORSE, WHOA

The horse pulls to a stop, scant feet from the edge of the chasm!

> READ THE SPELL BOOK

My Spell Book

gnusto spell: write a magic spell into your spell book

frotz spell: cause an object to give off light

urbzig spell: turn a dangerous object into a harmless one

lobal spell: sharpen hearing

bozbar spell: cause an animal to sprout wings

> SPELLS

The gnusto spell is yours forever. Other than that, you have no spells memorized.

> LEARN BOZBAR AND URBZIG

bozbar spell: Using your best study habits, you commit the bozbar spell to memory.

urbzig spell: Using your best study habits, you commit the urbzig spell to memory.

"Hsssss!!!" The snake coils tighter, as though preparing to strike the horse.

> CAST THE URBZIG SPELL ON THE SNAKE

The snake is replaced by a clump of daffodils.

> BOZBAR THE HORSE

A pair of handsome brown wings suddenly appears on the horse's powerful shoulders. The horse turns in a complete circle, a look of puzzlement on its face.

> KICK THE HORSE

The horse gallops toward the chasm and over the edge! It begins plummeting into the chasm, toward sharp rocks below! Then, slowly at first but with increasing sureness, the horse begins beating its powerful wings. You rise majestically through the air, sailing gracefully across the chasm. The horse lands gently on the far side, resuming its brisk trot...

Road to Castle, on the horse.

You are at the southern edge of a wide chasm. A road leads southward toward a castle of black stone.

> WAIT

Time passes...

The horse continues trotting briskly along the road...

Edge of Moat, on the horse.

The black castle looms on the other side of the moat. The drawbridge is closed, and the moat looks unswimmable.

A green plant is growing near the edge of the moat.

A red plant is growing near the edge of the moat.

The horse, sensing the evil ahead, halts at the moat and snorts wildly.

> GET OFF THE HORSE

You are now on your own feet.

> I

You are carrying:

a spell book

a pouch

> EXAMINE THE POUCH

The pouch has some writing on it and is currently closed.

> OPEN IT

Opening the pouch reveals a quantity of magic dust.

> READ IT

You can't read a quantity of magic dust!

> READ THE POUCH

The pouch reads "magic dust: world's most potent fertilizer."

> EXAMINE PLANT

Which plant do you mean, the green plant or the red plant?

> GREEN

It looks like a barnibus viltus, a simple and harmless vine. It appears to be newly sprouted.

> SPRINKLE MAGIC DUST ON THE GREEN PLANT

The green plant begins growing at a tremendous rate, shooting long grasping tendrils across the moat, and growing right up the side of the black castle. The plant has now become a living bridge, which you can climb up to cross the moat.

> EXAMINE THE RED PLANT

It looks like a specimen of flombus digestus, the dangerous man-eating plant. Fortunately, this is a very tiny specimen.

> SPRINKLE MAGIC DUST ON THE RED PLANT

The red plant begins growing at a tremendous rate.

It sprouts giant red pods, large enough to engulf you! (They do so.)

You have died

You awake to see Haffibar, the Guild physician, bending over you. "You'd better be more careful," she admonishes. "This is the second time you've gotten killed. I overheard some members of the Circle say that if you die once more, they won't waste another magic spell reviving you." You slip back into unconsciousness again, and when you awake you find yourself outdoors...

Beginning of Road

> SOUTHWEST

Road Outside Tavern

There is a pile of oats here.

A drunk is sleeping at the edge of the road.

Appendix E

Quick Reference Guide

1. To start the story ("boot up")

Refer to Running the Story on your Computer.

2. When you see the prompt (>) on your screen, SORCERER is waiting for your input. There are four kinds of sentences or commands that SORCERER understands:

A. Direction commands: To move from place to place, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or MEMORIZE THE BOZBAR SPELL. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with SORCERER".

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: ADVENTURER, GIVE ME THE AXE or OLD MAN, GO WEST.

D. Special one-word commands: Some one-word commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these appears in the "Important Commands" appendix.

3. Important! After typing your sentence or command, you must press the RETURN (or ENTER) key before SORCERER will respond.

4. On most computers, your screen will have a special line called the status line. It tells you the name of your current location, your score, and the number of turns you have taken.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE FLASK, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping"

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

Appendix F

Running the Story on Your Computer

This tells you how to run your Infocom story on your computer, and provides a few other handy bits of information.

WHAT YOU NEED

IBM PC AND COMPATIBLES

- Required - computer running MS-DOS (version 2.0 or higher)
- 192 kbytes of RAM
- Optional - blank disk or hard disk (for your play disk)
- printer (for SCRIPTing)
- blank formatted disk (for SAVES)

ATARI ST

- Required - Atari ST series computer
- Optional - blank 3.5" disks (for SAVES) compatible printer (for SCRIPTing)

COMMODORE AMIGA

- Required - Amiga computer
- Optional - 256 K memory expansion cartridge (for faster execution)
- extra 3.5" double-sided disks (for SAVES)
- compatible printer (for SCRIPTing)

MAKING A BACKUP COPY

We recommend that you make a backup copy of the original story disk for your personal use. See your hardware manual for instructions on how to make disk copies. Put the original away in a safe place and always use the copy as your regular play disk.

LOADING THE STORY

IBM PC

One Drive or Two Drive System

1. Insert the play disk (this is the disk you made in the previous section) in drive A or your only drive and turn on the computer.
2. Press <RETURN> twice or until you are at the DOS drive prompt (>).
3. Type in the title of your story (for example ZORK) or the first eight letters of it. Do not include spaces between two word titles (e.g., HITCHHIKER'S GUIDE TO THE GALAXY would be HITCHHIK). At this point you might also want to use one or more of the optional command line switches (see section on Command Options - switches) that are available.
4. Press <RETURN>. In a few moments the story will begin. If it fails to appear consult the Troubleshooting section.

Hard-Drive System

1. Turn on the computer.
2. Connect to the directory into which you copied the files from the original story disk.
3. Type in the title of the story (e.g., ZORK) or the first eight letters of it. Do not include spaces between two word titles (e.g., HITCHHIKER'S GUIDE TO THE GALAXY would be HITCHHIK). At this point you might also want to use one or more of the command line switches that are available.
4. Press <RETURN>.

ATARI ST

Turn on your Atari ST and wait for the desktop to appear. Insert the story disk and open the disk window. Click once with the mouse on the program (.PRG) icon to select it, then choose OPEN from the File menu. A standard shortcut is to double-click on the program icon.

COMMODORE AMIGA

THE AMIGA INFOCOM STORY DISK IS NOT AUTOBOOT AND REQUIRES WORKBENCH TO RUN

Turn on the Amiga, insert Workbench disk at Workbench prompt and wait for the Workbench to appear. Insert the story disk and open the disk window, then double-click on the story icon.

The story can also be started from within the Command Line Interpreter (CLI). If the default drive and directory are not the same as the stories, they must be changed with the "CD" command (for example, CD df1:). Then type in the story name.

TALKING TO THE STORY

Whenever you see the (>) prompt, the story is waiting for you to enter a command. If you make a mistake use the backspace key to erase the error. After you have typed your command, press <RETURN>. The story will respond and the prompt (>) will reappear.

If a description will not fit on the screen all at once, [MORE] will appear at the bottom of the screen. After reading the screen, press any key to see the rest of the description.

THE STATUS LINE

At the top of the screen is an area reserved for the status line. This area is used to display your present location in the story and is updated after each move. The status line may also display (depending on the game) various other types of information including score, total moves, time, or character attributes.

SCRIPTING

You can use the SCRIPT command to print out a transcript of your moves in the story. The SCRIPT function is an optional feature which is not necessary to complete the story and may not be available with certain hardware. The transcript can be started at any point during the game.

Scripting Procedure

Check to see if your printer is ready and has paper, then type: SCRIPT <RETURN>. A message will appear asking you whether you would like to SCRIPT to a printer or to a file. If you want to use a printer just press <RETURN>.

IBM PC ONLY - To save the transcript to a disk file, enter a legal DOS file name and press <RETURN>. Remember, there is no output to the printer when you elect to write the transcript to a disk file.

COMMODORE AMIGA ONLY - If a problem occurs with the printer, the story will "uncout" (appear to hang) for 30 seconds or so, then a printer error message will appear. If you don't correct the problem before the 30 seconds are up, scripting is automatically cancelled. To stop the transcript type UNSCRIPT.

SAVING/RESTORING A STORY POSITION

You can save your current story position to any disk in any drive, space permitting. No other data on the save disk will be affected. You must use a previously formatted save disk.

IBM PC

1. Type: SAVE <RETURN>. A message will appear similar to this:
Enter save file name. (Default is A-STORY.SAV):
2. Enter a new file name (legal DOS please) or use the default provided. You may also specify a new default drive along with the file name. If no drive is specified in the default message, and you don't specify one, the Save will be made to the drive you are currently using. If you want to use the default just press <RETURN>.

When the save is finished the story will respond with a message such as COMPLETED. If it responds with FAILED, consult the Troubleshooting section.

Initial default file name (the one displayed the first time you type SAVE) is always "STORY.SAV". Whenever you enter a new file name, it becomes your default if the SAVE succeeds. For your convenience, SAVE and RESTORE share the same defaults.

ATARI ST

Using a Single Drive

Type SAVE at the prompt (>). The standard Atari ST dialog box for selecting files will be displayed. The directory in which your save will be stored (including drive identifier) appears near the top of the box. If you want to SAVE to the story disk itself, simply choose a file name under which to save your position and type it into the selection area. It is not necessary to type "SAV" after the name, this is added automatically.

To use a different save disk, remove the story disk from the drive and insert the new disk. IMPORTANT: You must click with the mouse on the shaded "title bar" area of the inner directory window to display the directory of the new disk.

After typing in the file name, click on the OK button, or press the RETURN key. If you want to cancel the save operation, click on the CANCEL button. The disk drive will spin for several seconds, and if all is well, the story will eventually respond:

OK

If it responds:

FAILED

consult the Troubleshooting section. After saving your story position, you may continue the story.

Using Multiple Drives

If your save disk is in a different drive from the story disk, the save procedure is identical to using a single drive except that you must identify the second drive by changing the directory specification (the line near the top of the dialog box). When the dialog box appears, edit the directory specification so that the drive letter corresponds to the drive containing your save disk. IMPORTANT: You must click with the mouse anywhere INSIDE the inner directory window to display the directory of the save disk.

The following keys are useful for editing items in the file selection box:

- up and down cursor keys - select item to edit.
- left and right cursor keys - position cursor within item.
- backspace and delete keys - erase the character before or after the cursor.
- ESC key - erase the whole item.

Restoring a Saved Story Position

To return to a previously saved story position, type RESTORE at the prompt (>). A standard dialog box will appear, showing a list of your saved positions on the indicated disk. If there are more save files on the disk than will fit in the window, the scroll bar becomes active. If you want to restore from a different disk, change disks as described in Section on SAVING. Click once over the name of the position you want to restore, then click on the OK button, or press the RETURN key. If you want to cancel the restore operation, click on the CANCEL button.

COMMODORE AMIGA

1. Type SAVE at the prompt (>). A message will appear asking you to choose a name for the save file.

2. If you want to SAVE to the story disk itself, just enter a file name and press RETURN.
3. If you want to SAVE to another disk, you must prefix the file name with either the name of the second disk (e.g., Saves:) or the name of the drive containing it (e.g., df0:). The prefix is needed even if the two disks were swapped using a single drive. If the save succeeds, the prefix becomes the default prefix, and need not be typed again for the next save.

The disk drive will spin for several seconds. If all is well, the story will respond:

OK

If it responds:

FAILED

consult the Troubleshooting section. After saving your position, you may continue with the story.

NOTE: The file "Icon.Data" is used to create icons for new save files. If you delete this file, new save files will not have visible icons.

Restoring a Saved Story Position

You can return to a previously saved story position at any time. Type RESTORE at the prompt (>). The most recently saved or restored position will be displayed as the default. Then enter the name of a save file, as in Section on SAVING.

If you want to return to the default position, you can just press the RETURN key.

TROUBLESHOOTING

If the story fails to load properly, or SAVE/RESTORE or SCRIPT fails, check each of the following items.

IBM PC

1. Make sure all connections on your computer are plugged in, connected properly, and that all power switches are turned on.
2. Make sure all disks are inserted correctly and that all drive doors are closed.
3. Inspect all disks for any visible damage.
4. For SAVE problems, make sure the Save disk is not write-protected. Also, make sure the disk has enough room for a Save file (approx. 35k per Save) and that it has been formatted properly. As a last resort, try a different disk.

You can check to see if your game is damaged by using the \$VERIFY Command.

Type: \$VERIFY at the story prompt (>) and press <RETURN>. If your story is currently frozen (ie, you are unable to type from the keyboard) you will have to reboot the disk, restart the story, and then type \$VERIFY.

After you successfully issue the \$VERIFY command the disk will spin for approximately a minute and then a message, similar to one of the following will appear:

GOOD - The disk has not been damaged and the data is intact. If you are having problems, they are most likely hardware related. It is also possible that there is a bug in the program.

NO GOOD - This indicates that the data on the disk is damaged. Repeat the \$VERIFY procedure several times. If possible, repeat the \$VERIFY procedure on another computer. If the game ever replies positively, the data is intact and you must look elsewhere for any problems you are encountering.

All disk and printer errors are handled within the story. If you encounter an error message you will be given the option to A (abort) or R (retry). In most cases choosing Abort will not throw you out of the game and cause you to lose your position. However, if you get an error message

when the game is either Restoring or reading information from the disk (a probable indication of a damaged disk) choosing Abort will throw you back into DOS. In this case consult the section on Troubleshooting.

ATARI ST

1. Inspect all disks carefully for any visible damage.
2. For SCRIPTing, make sure the printer is connected properly, enabled for printing, not out of paper, etc.
3. Try again: the problem may only be only momentary.

If you continue to experience problems, follow this procedure. Reboot the diskette. When the initial screen is displayed, type `SVERIFY` at the prompt. The disk drive will spin for a minute or less and one of the following messages will appear.

1. "DISK CORRECT." The disk has not been damaged and the data is intact. The problem may be with your hardware, probably the disk drive. It is also possible the program contains a bug.
2. "DISK FAILED" or "DISK READ ERROR." This reply indicates either hardware trouble or disk damage. Repeat the `SVERIFY` process several times. Also try `SVERIFY` on another computer. If the story ever replies "DISK CORRECT," the data is intact. If you repeatedly get an internal error message on more than one computer, the disk has most likely been damaged.

COMMODORE AMIGA

1. Inspect all disks carefully for any visible damage.
2. For SAVes, make sure the save disk is not write-protected (the small opening in the corner of the disk should be covered).
3. For SCRIPTing, make sure the printer is connected properly, enabled for printing, not out of paper etc.
4. Try again; the problem may only be momentary.

If the story produces an error message, run the following procedure: Restart the story. When the initial screen appears, type `SVERIFY` and press the RETURN key. The disk drive will spin for a minute or so, and a message similar to one of the following will appear.

1. "DISK CORRECT." The disk has not been damaged; the data is intact. This may indicate a problem with your hardware (usually with the disk drive). It is also possible the story contains a bug.
2. "DISK FAILED" or "DISK READ ERROR." This reply indicates either hardware trouble or disk damage. Repeat the `SVERIFY` process several times. Also try the `SVERIFY` process on another computer. If the story ever replies "DISK CORRECT," the problem is in your hardware. If you repeatedly get an error message on more than one computer, the disk has most likely been damaged.

COMMAND OPTIONS (switches) - IBM PC ONLY

You may issue command options, by using switches, when you load the story. The switches allow you to tell the story extra information about the hardware you are using and how you want the story to be displayed on your computer's screen.

Switches are entered at the same time and on the same line as the story title when you load the story. They are all entered in the form "title" / command (e.g. `HITCHHIK(r<RETURN>)`) with a space between the story title and the /.

Here is a list of switches which you may use.

Display Switches

In most cases, your story will be displayed in the most efficient and aesthetic manner possible. However, because of numerous types of hardware configurations and the different graphics characteristics of each story plus

your own wants in terms of how the story display should look, you might try the following options:

`/c` - selects colour output provided colour compatibility and a colour monitor are available. The `/c` switch also allows you to select foreground and background colours after the switch (e.g., `/c71` gives white on blue, which is the default). Refer to the system documentation for numbers to use.

`/m` - prohibits colour input. This is the default on machines without colour capability.

Other Switches

`/p` - If SCRIPTing to the printer isn't working well, type `UNSCRIPT`, `SAVE` your position, and quit the story. Then reload the story using the `/p` switch and try SCRIPTing again.

`/f` - Disables the UNDO feature in stories that use it. This switch is useful on machines with 256 kbytes or less of memory in the sense that it frees some memory (but disables a useful feature) thereby giving you somewhat faster game play. The UNDO feature is automatically disabled if there is not enough memory to support it. Machines with more than 256k will have enough memory to load the entire game with the UNDO feature, in which case the speedup is negligible.

`/k` - allows you to specify how much memory the story can use in kbytes. (e.g., `/k128`) Normally it uses as much as it can get. This switch might be useful if you think that the story is affecting or being affected by other memory resident programs that you have loaded.

COLOUR DISPLAY - ATARI ST ONLY

If you are using a colour monitor, you can change the colours used in the display. At the prompt (>), hold down the SHIFT key and use the four cursor keys to cycle through the available combinations.

If you are using a monochrome monitor, you can reverse the video in the same way.

AMIGA PREFERENCES - AMIGA ONLY

Several aspects of the story presentation can be changed using the Amiga Preferences tool, including text size (60 or 80 columns) and colour. The size can be changed only before the story is started. You also use Preferences to specify your type of printer and the port to which it is connected. The Amiga supports both parallel and serial devices.

MEMORY USAGE AND MULTI-TASKING

- AMIGA ONLY

On a multi-tasking computer such as the Amiga, tasks must share the available memory. Some tasks may require that a certain amount of free memory be available at all times. Also, actions like opening, resizing and hiding windows can temporarily require large amounts of memory.

When the Infocom story loads, it will always leave a specified amount of memory free. The default minimum amount is 64 Kbytes. This can be changed by starting the story from the CLI with a special argument of the form "`F/n`," where `n` is the new minimum number of bytes to leave free (for example, `Zork F/32000`). If you supply an argument, memory use statistics will be displayed when the story loads.

You may need to increase the amount of free memory if, for example, you are running several tasks and switching between them fails or causes the system to hang. On the other hand, you can probably decrease free memory if you are running only the story. This may reduce or eliminate disk activity on versions of the Amiga with limited memory.

Appendix G

About the Author

Steve Meretzky was born in mid-1957, frightening the Soviet Union into the early launching of its Sputnik satellite. Meretzky's gestalt was shaped by a number of painful childhood experiences, including rooting for the New York Mets. He blames his interactive fiction on a combination of growing up in Yonkers and studying at MIT. (We use "studying" in the most general sense.) Meretzky has never been a rutabaga farmer, and believes that eating granola is a decision that should be left to the individual's conscience. Meretzky now lives near Boston, and has been working for Infocom since 1982 as an experimental alternative lifestyle to unemployment. He apologizes for `PLANETFALL` and `SORCERER`, but refuses to take full responsibility for `THE HITCHHIKER'S GUIDE TO THE GALAXY`.

INFOCOM
— FROM —
MASTERTRON²C

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VIRGIN ARTWORK & DESIGN MANAGER: WIGE WEBB
PRODUCTION MANAGER: DOZY ROSIE

NOW THE ONLY LIMIT IS YOUR IMAGINATION ...

Classic Infocom Interactive fiction is back
- at an irresistible price.

ZORK I - The great underground empire beckons you into a world fraught with danger and discovery. Using all the cunning you can muster, you'll plunge far below the surface of the earth in search of the incomparable treasures of Zork. In this, the original Infocom adventure, you'll come face to face with creatures so outlandish they defy description. And you'll wander through an underground domain so vast, with so many twists and turns, that it will offer you new surprises no matter how many times you explore it.

PLANETFALL - 'Join the Patrol and see the Galaxy'. You took the poster's advice and marched into the recruitment station near your home on the backwater planet of Gallium. PLANETFALL teleports you 100 centuries into the future, onto a Stellar Patrol ship where your rank is Ensign 7th class - about as low as you can go. But then the ship explodes, and you are jettisoned onto a world plagued by floods, pestilence and a mutant Wild Kingdom. Luckily, you are accompanied by Floyd the mischievous robot - who might help you find the secret to saving it...

WISHBRINGER - A postal clerk in the seaside village of Festerton, you set out to deliver an envelope to Ye Olde Magick Shoppe. Familiarity reigns until an old woman in the shop persuades you to help find her kidnapped cat. Then your world takes on the dimensions of a nightmare, where trolls guard bridges, goldfish become piranhas, vultures spy on you, ghosts haunt the cemetery and your little post office becomes a fortress-like tower. You'll want to use The Wishbringer, a magical stone imbued with wishes, again and again as you confront unusual creatures - and finally, The Evil One.

LEATHER GODESSES OF PHOBOS - A hilarious spoof of 1930s pulp science fiction, you're kidnapped by the evil Leather Goddesses. They take you back to Phobos as an experimental subject, while preparations continue to turn earth into their private pleasure playground. Playing the role of a male or female, you'll embark on a bawdy, rousing and very amusing romp across the solar system. With three 'naughtiness levels', the game will please everyone - from the lewd to the crude.

HITCHHIKER'S GUIDE TO THE GALAXY - Written by Douglas Adams, the author of the radio series, book and TV series of the same name, this is the most mind-bogglingly hilarious game ever produced by Infocom. Mr Adams wrote new material and designed problems specially for this interactive story, which follows the plot of the original (with one or two deviations!). As the story begins, you are Arthur Dent, and a bulldozer is about to level your house. Grab a pint of bitter and join Ford Prefect, Trillian, Zaphod Beeblebrox and Marvin the Paranoid Android on a cosmic jaunt into the regions where anything can - and does - happen. And don't forget your towel!

ZORK II - Expect the unexpected when you take on Zork II: The Wizard of Frobozz. As you explore the subterranean realm of Zork, you'll continually be confronted with new surprises. Chief among these is the Wizard himself, who'll constantly endeavour to confound you with his capricious powers. But more than that, you'll face a challenge the likes of which you've never experienced before.

ZORK III - Zork III: The Dungeon Master draws you into the deepest and most mysterious reaches of the Great Underground Empire. Nothing is as it seems. And the one responsible for the shadow and darkness - the Dungeon Master - embodies the greatest mystery of all. In this test of wisdom and courage, you will face countless dangers. But what awaits you at the culmination of your odyssey is well worth risking all.

ENCHANTER - In Enchanter, the first of a series in the tradition of Zork, you are a novice magician whom fate has chosen to do singlehanded combat with a dark and fierce power. But worldly weapons will avail you naught, for your foe is the Evil Warlock who holds sway over the land. To defeat him, you'll need to use all the cunning you can muster, along with spells acquired on your way. If you succeed, you will be elevated to a seat in the illustrious Circle; if you fail ... but one does not speak of such things.

DEADLINE - Deadline pits you, the chief of detectives, against a 12 hour time limit in this classic locked door mystery. A wealthy industrialist is dead of a drug overdose and you've been called in to determine whether it's suicide or murder. To learn whodunit, you must sift through a myriad of clues and motives. No easy feat, for all six of your suspects exercise free will - coming and going, scheming and manoeuvring independently of your actions. And some of these personalities are so treacherous that, should you make the wrong move, one of them may do you in.

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